were equally available. His choral writing was, on the whole, the most practical and the most fluent that has been seen since Handel and Bach, and for mastery of choral effect he had no real superior in his time. His harmony is full of variety and sufficiently forcible, and his facility in melody quite unlimited".

But, even had he not composed a note, Mendelssohn would still be an important figure in musical history. In 1827-8, in the face of considerable opposition, he began propaganda on behalf of the music of Bach, which finally resulted in the formation of a Bach Society and the publication of his Masses and Cantatas; it was to this that the renaissance of Bach, long forgotten among his countrymen, is to be traced. Mendelssohn's transference to Leipzig in 1835, as conductor of the Gewandhaus Orchestra, made Leipzig the musical centre of Germany, as Germany was of Europe. He founded, too, the Leipzig Conservatoire, upon the staff of which were a number of eminent Jewish instrumentalists, many of whom were at the same time composers of note. They included Ignaz Moscheles, founder of a new school of pianoforte-playing, whose long life enabled him to link the pianistic tradition of an earlier day with modern times: Joseph Joachim, "one of the loftiest names in the history of the violin" and the interpreter *par excellence* of the classical tradition, whose "Hungarian Concerto" and "Hebrew Melodies", for viola and piano, testify to the range and catholicity of his musical sympathies: and

Ferdinand David, who combined the qualities of the classics with the technical skill and brilliance of the moderns, and to whom it was due that Leipzig long remained the centre of violin-playing in Europe. "Leipzig is a Jewish metropolis," grumbled Wagner in 1869.

Contemporary with Mendelssohn was a group of other Jewish composers, almost on the same plane. The